MARCH/APRIL 2001

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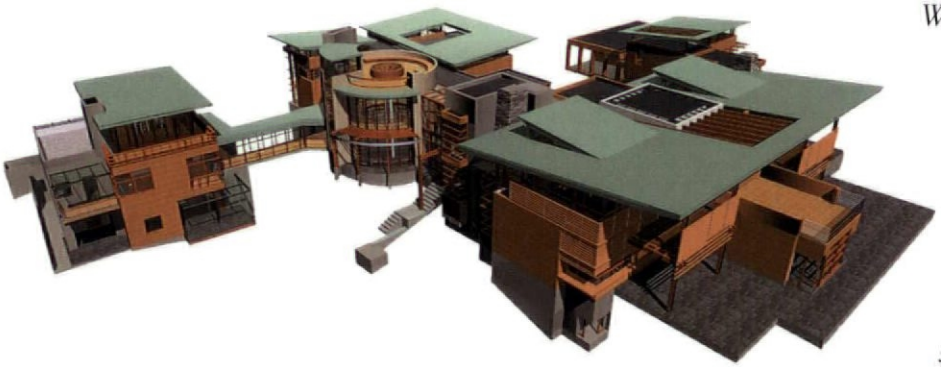

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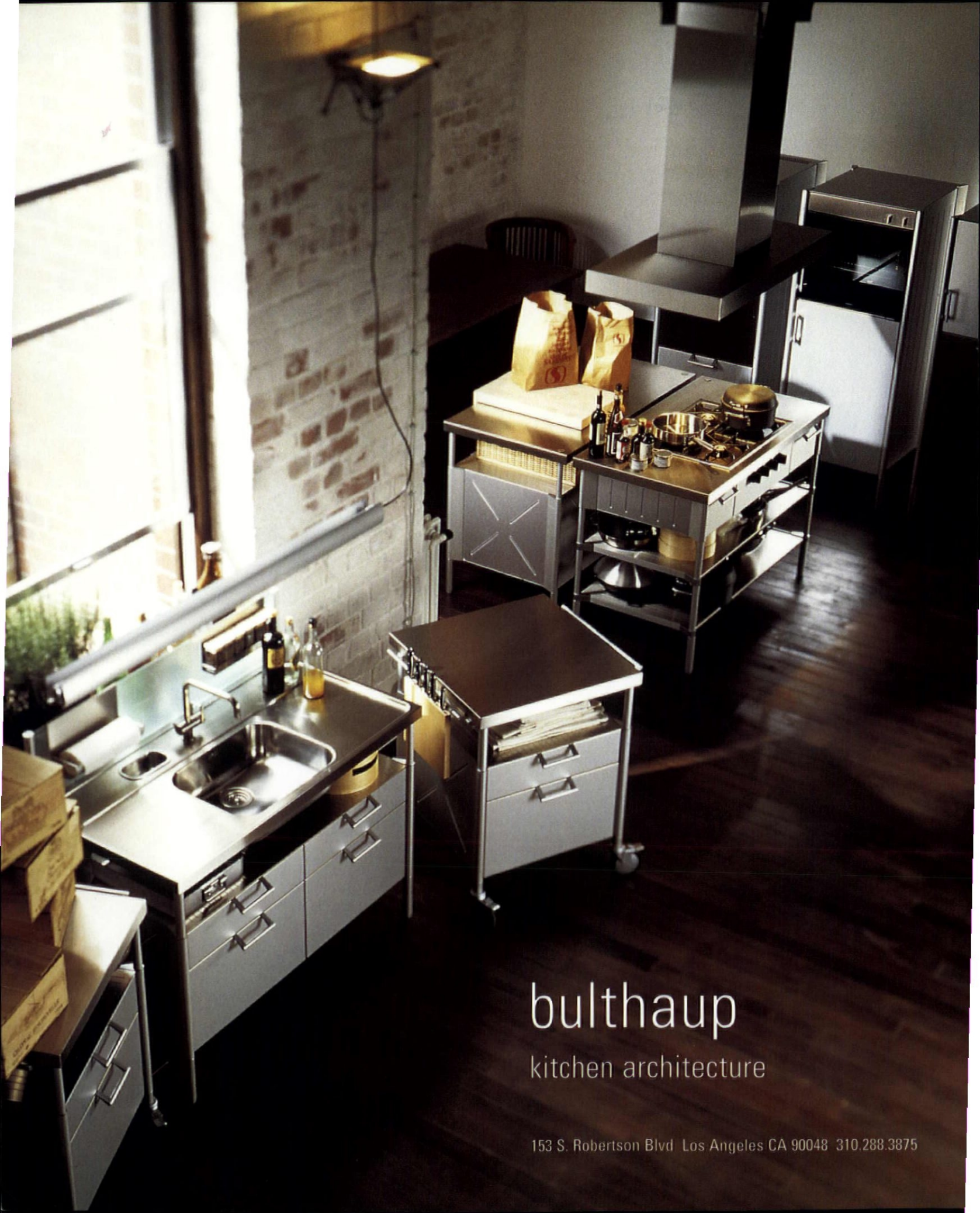
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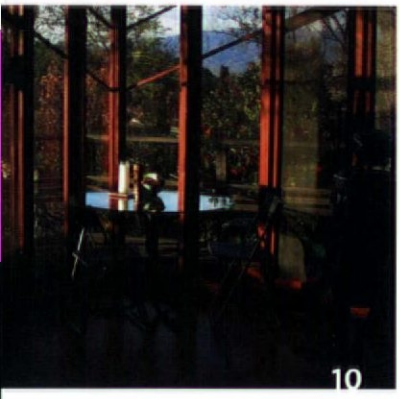
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Detail of a 60s Fender Stratocaster
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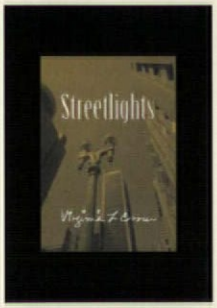

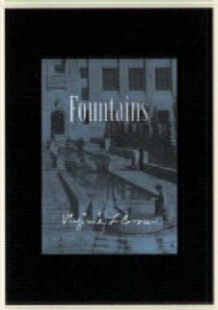

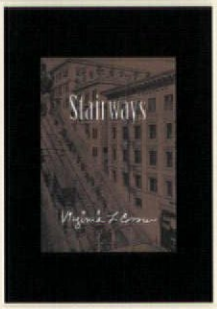

"Comer's anecdotes can sound like conventional preservationist appeals to save the last remaining example of something from the wrecker's ball, but their cumulative effect is less about rescue and more about the civilizing power of falling in love. Her generous taking in of everything that she sees—her lover's gaze—is reciprocated by a startling grace. We aren't preserving these things; they're preserving us."

—D.J. Waldie, *LA Times Book Review*

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Wonsun graduated from USC's School of Cinema-Television and earned her MFA in 1998. As a professional print media scribe, Wonsun was on staff at the Los Angeles Times Community News Division and has freelanced for *LA Architect* over the past year, covering a range of topics.

Mary-Austin Klein

Mary-Austin, a native Angelino was conceived in Baldwin Hills, born in San Bernardino, and grew up in Palos Verdes. She received her BFA from Otis/Parsons in 1991. Architecture is the subject of her paintings, sculptures and photography. With a passion for funerary architecture, she has traveled through Europe documenting cemeteries. The most recent trip was to Slovenia and Poland. In 1995 she established "Memoria", a design and production company for cremation urns. A 12 year resident of Echo Park, she contributed photographs and graphic design to the new "Ghosts of Echo Park" book.

Lisa Rosen

Lisa is a freelance writer living in Los Angeles. Born in Singapore and raised in Maryland, Australia, and New York, Lisa considers herself an LA native because she's been here the longest. Lisa is currently at work on a series of children's books, a screenplay, and a chronicle of her experiences as an election monitor in East Timor.

Ann Videriksen

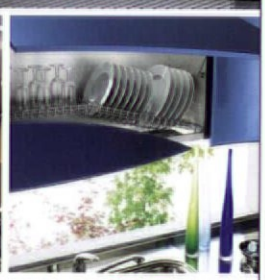
Ann is a freelance writer, publicist and marketing consultant to architects and designers. She was born in Denmark but has lived in Los Angeles for 40 years. She is a strong supporter of the architectural community and has been involved in architecture all her life—as an architectural lecture planner for UCLA and MOCA; home tour planner for LACMA, MOCA and the AIA; liaison between European and American schools of architecture; and liaison to the AIA in the 70s. Ann has written for the *Los Angeles Times, LA Architect, Landscape Architecture, Bel Air* magazine, individual publications on mid-Century architecture, Danish design magazines and was the editor of *Currents*, the PDC's monthly publication.

Michael Webb

Michael was born in London and has lived in Los Angeles for more than twenty years. He is the author of sixteen books including "Through the Windows of Paris", "New Stage for a City", "Architecture/Design LA", and "Architects House Themselves: Breaking New Ground." Michael is a regular contributor to *LA Architect*, the *Los Angeles Times, Architectural Digest, Metropolis* and many other European and US publications.

Form Follows Life

Ola 2000 by Pininfarina



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Otto Wagner, Presentation Drawing, *View of the Aspernplatz*, 1897. Perspective, India ink and watercolor on paper. Credit: Historisches Museum der Stadt Wien.

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editorial

DANETTE RIDDLE, EDITOR

One of our goals at LA Architect over the past year has been to make architecture accessible beyond the profession. This has been met with both good and bad commentary: some think we aren't theoretical or critical enough; others believe that we have become "shallow and superficial." This kind of commentary is typical for any publication, and one develops a thick skin fairly quickly if one is to survive. Our reaction is typically, "Hey, people are reading the magazine!" I have also learned over the past 40 years that it is the pursuit of perfection wherein passion is truly found.

I hope that one of the things we are accomplishing with the magazine is applying the principle used by successful product and branding strategists: the democratization of design. This is not a new concept, as we all know, having been the guiding force behind the work of mid-Twentieth century designers, the Russian Avant-Garde, and Bauhaus before them. It is particularly important in writing about architecture and design that the subject remains comprehensible. What makes people care about something? The most important factor is, more than likely, that they feel a connection to it—a passion for its existence. This does not come from reading tomes of explanatory text about an oddly curved wall of steel. Instead, it comes from looking at that wall and noticing unusual shifts of color or interesting reflections that invite observation.

A frustrating thing about architecture for me over the years has been that the language of the profession makes it remote unless you've studied architecture. While I appreciate the logic of rationalizing design, what I've come to believe is that it is quite okay to respond only on a visceral level. To intellectualize at the expense of pure sensation defeats the purpose of engaging an audience. Someone once told me that it was imperative that I read Derrida and Claude Levi-Strauss in order to fully understand my chosen profession. The books sit on my bookshelves, partially read after 15 years.

The movement away from overly wrought design as well as the need to burden it with complex explanations is a welcome change. It may be sufficient to say that the freedom and clarity in architecture today speaks well of where we are as a society.

Swiss Precision

Zuellig Pharmaceuticals recently chose a scheme designed by DMJM Los Angeles (via a competition) for their new headquarters in Manila. The design is surprisingly light and spare for a 48-floor, 66,000-square-meter office tower. Individual floors act as a Verendeel truss and are cantilevered from three super columns in a tripod format which serve as the building's core. The elegant, translucent skin and intermittent hanging gardens in the conceptual design will hopefully remain uncompromised as the project moves through actual design phases. (Project team: Paul Danna, Michael Mann, Cory Ticktin, Dan Koo, and Nadine Apmann)

Happy Birthday Richard Neutra

On Sunday, April 8, 2001, (Richard Neutra's 109th birthday), the Institute for Survival through Design will hold an invitation-only reunion of Neutra clients, owners, associates, contractors, members of the press and enthusiasts in the Silver Lake area of Los Angeles. The event, including remarks by key attendees, will occur at the historic Neutra Office building from 2:30 to 4 pm, followed by a post-event party at 6:30. The same day, registration begins at noon for a tour of various Neutra interiors, some of which have never been open to the public, as well as the VDL house and Neutra Office building. For tickets and docent information, please call 323/666-1806, email: DionN@aol.com or visit www.neutra.org.

Downtown News

New City Architect and New Federal Building

Deborah Weintraub has been appointed as City Architect, the first woman to hold that position in the City's history (*Gee, it's only 2001 - Ed.*). Weintraub is responsible for architecture, landscape and sustainable design elements in all projects administered by the Department of Public Works Bureau of Engineering. In what promises to be a difficult decision for the jury of peers, Rafael Vinoly Architects, Skidmore Owings & Merrill (San Francisco office), Perkins & Will (Chicago office), and CannonDworsky, will submit their competition schemes for the new federal court building in downtown LA in April. Luckily, someone in government was savvy enough to get Richard Koshalek involved as an advisor early on. This means that rather than the usual government process which can generate rather predictable public architecture for too much money, we should have an interesting building adding to the recent, exceptional work downtown.

U.S. Port of Entry Calexico

Lofty Honors

Hodgetts + Fung can add to their list of accolades with a recent National Award for Preservation by the National Trust for Historic Preservation for their work at the Egyptian Theatre in Hollywood. Hodgetts + Fung also acknowledge the extraordinary effort of their staff, project architect Eric Holmquist, Barbara Smith, director of the American Cinematheque, Peyton Hall, Christy McAvoy, the LA CRA, and Ron Lindsay of Turner Construction. Hanging out with Barbara Streisand, Itzak Perlman, Don Henley, Maya Angelou and Martha Stewart added to Bob Newsom's **(CannonDworsky)** recent trip to Washington DC to receive the Presidential Award for Design Excellence for the Port of Entry at Calexico project. Calexico (completed several years ago by Dworsky Associates) is one of nine projects nationwide to receive the prestigious honor presented by former President Clinton. Juries, chaired by James Polshek FAIA and Vincent Scully, reviewed 338 submissions collected nationally and internationally. The Calexico border station team included Bob Newsom, FAIA, Eddie Nishi, Marta Perlas, Michael Walden, Doug Dworsky, and Mynor Turcios.

Form Follows Fashion

A kitchen by Pininfarina for Snaidero is called Viva and shown in — what else — Passion Red. Look out for Snaidero's new line by Massimo Iosa Ghini, debuting at Westweek and called "Gioconda," for the Mona Lisa, of course.

Updates

Angelil/Graham and **Morphosis** have been selected to design two new childrens' museums—Morphosis in downtown's Little Tokyo district and Angelil/Graham at the Hansen Dam Recreation Facility. The Morphosis project will focus, logically, on the urban experience, and Angelil/Graham will explore the natural environment and sustainability. The Angelil/Graham project will be built first, followed by the Morphosis project downtown. Construction is set to begin in April on **Hardy Holzman Pfeiffer Associates'** (LA) new Space Odyssey exhibition building at the Denver Museum of Nature and Science. **HOK** recently completed a new technology center for Compaq Computer in El Segundo. **Johnson Fain and Partners** is designing the first major high-rise to go up in LA in over a decade for JMB Realty. Called "Constellation Place," the 704,000 sq. ft. building broke ground in February and is due to be complete in early 2003. **Mehrdad Yazdani (CannonDworsky)** was recently selected to design the remodel and upgrade to the Jack and Gitta Family Nagel Campus adjacent to the Museum of Tolerance. The team also includes the contracting firm, Matt Construction, which recently completed an addition to the Skirball Center and is presently at work (with USC's School of Architecture) on the restoration of Wright's Freeman house in the Hollywood Hills. **Leidenfrost/Horowitz & Associates** (Glendale and San Diego) has appointed four new principals: Joseph E. Bricio, Javan Nabili, Vincent Hanna Petito, and Jeff Lyon. **Fields Devereaux** promoted Brent Miller, Ki Sohn, and James Weiner (senior associates), and Angel Ramirez, Kathleen Scanlon, Howard Dobbins, Owen Chang and Derrick Washington (associates). **HKS**, Hathaway Dinwiddie, Carter Romanek and Kilroy Industries are completely transforming a nine story building at 999 Sepulveda in El Segundo, promising airport-appropriate aerodynamic forms and plenty of stainless steel. **Lars Hansen** has been appointed as executive director of the new Office of Cultural Relations at the University of Southern California.

No Wallflower

Laurinda Spear, FAIA, of Arquitectonica has designed a new line for Wolf Gordon in hot colors, sensuous shapes, and cool tone on tone patterns that inject new excitement into the world of contract wallcoverings. "Linework" is the official title of the five, fresh, mid to large scale designs that lend tremendous dimension to the wall plane. Launched in a first-ever online preview, you can examine Linework's colorways and patterns at www.wolf-gordon.com.

Echo Park

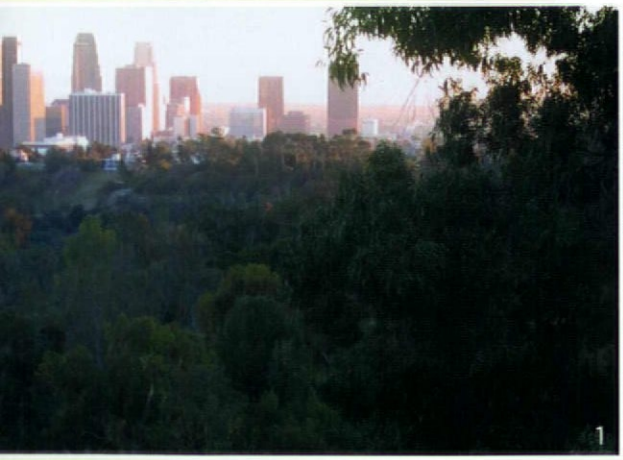
Mary-Austin Klein

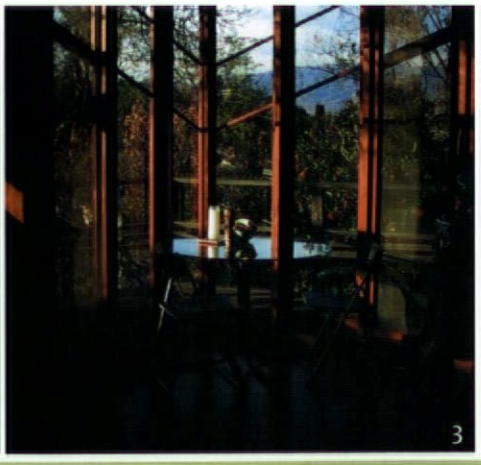
If you leave any of the numerous, major commuter arteries that define the edges of the Echo Park district and wander up and down its ridiculously steep streets, you will find a mosaic of diverse economic status and ethnicity. The hillsides are stacked with a mangy mélange of modestly-scaled housing in varied condition. However, overgrown pockets of private paradises can also be found—a cozy craftsman bungalow situated on a land-locked lot; a Victorian mansion overlooking Echo Park Lake; or a mid-century modern perched on a hill top. Many renowned architects have left their mark here, as have numerous intrusive projects, the largest of which is Dodger Stadium.

Echo Park's boundaries are (roughly) the Golden State (5) freeway to the north; Temple Boulevard to the south; Benton Way to the west; and Elysian Park and the Pasadena (110) freeway to the east. Rumor has it that the name "Echo Park" originated from the unique channeling of sounds that travel along the ravines and then rise up along the slopes to the hilltops. Compared to neighboring communities, the district has a distinctly different ambient noise. The typical sounds are barking dogs; mournful train whistles drifting up from Union Station and Taylor Yard in Glassel Park; the staccato of gun shots from the firing range at the Los Angeles Police Academy in Elysian Park; and the usual canyon wild life, including a few peacocks.

To describe Echo Park you must delve into its dense history. Echo Park Lake was created in 1868, when a dam was built and water from the Los Angeles River was diverted to create a reservoir to power a wool mill. In 1891, it was donated to the city and developed as a public park. To the east of the park, Los Angeles' first sub-division, Angelino Heights, was established in 1886. The city's largest collection of Victorian mansions is located on Carrol Avenue—many of which were rescued from Bunker Hill, and others from various freeways' paths and moved to lots next to the original homes. Unlike Silver Lake, which has winding streets and a uniformity of style in its series of 1920s tracts, Echo Park was laid out on a grid—topography be dammed! This produced Los Angeles' three steepest streets—Fargo,

1. View of downtown from Elysian Park.
2. The Morton street duplex.
3. Springer house (1940), John Lautner
4. Fellowship Parkway
5. Meier house (1942), Harwell Hamilton Harris
6. The Stilson Mansions (1906-1907), Arthur Benton





Baxter, and Quintero. What the city engineers deemed too steep to be paved, they made into a network of public stairways to finish out their orderly grid. Also in the vicinity are paper streets that never received improvements, but have been absorbed as extra wide garden plots for neighboring residents. These, and the many scattered empty lots, make for a rustic, unfinished quality that gives Echo Park its funky charm.

Among the notable architects working in the district over the decades was Arthur Benton, architect of the Mission Inn in Riverside, who had his studio on Sunset Boulevard in the early 1900s. He designed seven homes, including his own in Angelino Heights. The Stilson Mansions (1906-1907), defined as Eastern Shingle style, sit next door to each other on West Kensington Road and are currently being renovated. In the revivalist vein, Robert Stacy-Judd designed the Atwater bungalows (1931), a pueblo fantasy at the top of Avon Terrace. Richard Neutra had his bungalow office on Douglas Street in the early 1930s, where he employed young, upcoming architects like Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. The latter two produced three stellar buildings in Echo Park that remain intact. Soriano's immaculately maintained Ross house (1938) on Valentine Street is considered one of his best works. In 1936, Harwell Harris built his own home, the Fellowship Parkway house, a small pavilion that sits perched on a narrow sandstone shelf just off an idyllic dirt trail that is five feet wide and deemed a legal right of way. This path winds through the "Semi-Tropic Spiritualist Tract," which is an overgrown ravine on the northern edge of Echo Park.

Harris also designed the Meier house (1942), a modest guest house, on the same trail. Rudolf Schindler's Southall residence (1938) on Park Drive, is a deteriorating plywood sheathed house hidden behind the street level garage. On the same street is the Springer house (1940), one of John Lautner's first projects after he left Frank Lloyd Wright's studio. This small but dynamic, 625 square foot cottage was designed as a separate study from the client's existing home. The Springer house, Schindler's Southall residence, and the two Harwell Harris projects are completely undetected from the street.

Elysian Park is the second largest park in the City of Los Angeles with approximately 590 acres of natural rolling hills and miles of hiking trails—a haven for the neighborhood dogs and their owners. It is an oasis just a few miles from downtown that affords dramatic compressed views to the south of downtown's high-rises that appear to grow out of the lush hill tops, as well as expansive north views of the San Gabriel Mountains and Los Angeles River. Unfortunately, the park suffers from commuter and Dodger stadium traffic that cuts through on Stadium Way from Interstate 5—a problem that didn't exist until the 1960s when the six-lane access road was put in for the new stadium. Completed in 1962, the stadium designed by Captain Emil Praeger concluded a long battle that waged over the land the stadium sits on, Chavez Ravine. This area was seized in 1950 from a Latino community under eminent domain, with promises of low cost public housing to be designed by Richard Neutra. By 1952, the attitude toward public housing changed—thanks to rampant McCarthyism—and the project was canceled. In 1957, the City of Los Angeles exchanged the 315 acre site for a nine acre stadium that Walter O'Malley owned so that he could build a new stadium for his Brooklyn Dodgers.

To find Echo Park's charm means walking up and down public staircases, taking paddle boat rides on Echo Park Lake, and hiking in Elysian Park to capture glimpses of why residents revere their diverse neighborhood. There are vistas and hide-a-ways that cannot be seen by car, and lush, natural landscapes that can be had just five minutes from downtown. Architects have been drawn to the semi-rural landscape to live and create, leaving Echo Park with a sampling of nearly every building style from the last century. Through its history, the district has been assaulted by transportation corridors slicing and dicing the community; over-scaled developments that have been crammed in; and the spread of blight. But somehow, Echo Park has survived and somehow, it keeps its allure.

Clockwise from top left: Michael Graves redefines the toaster for Target; Ford Lincoln Continental Mark II (c. 1955); a Jimi Hendrix-owned Fender Strat; the new 2001 Lincoln Continental concept and its inspiration (above left), the 1962 model; Karim Rashid's OH chair for Umbra. Center: the sensuous, guitaresque curve of one of the Frank Gehry's Experience Music Project elements.

THE RETURN OF PASSION: American Style

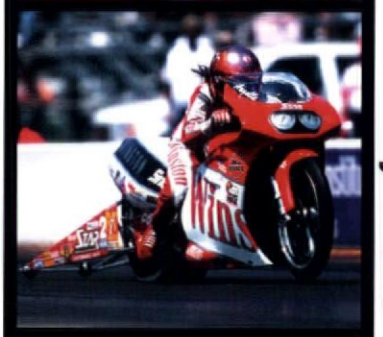
by Danette Riddle

PASSION IS BACK. AMERICAN DESIGN HAS SEIZED THE WORLD STAGE—WHETHER IT'S A flyswatter, chair, concert hall, guitar or motorcycle. Not since the 50s and early 60s has the American design scene been as saturated with sheer talent and public acclaim, and more importantly, the public has begun to expect good design in every aspect of life.

While many would attribute the popularity of design to a good economy, others have different explanations. Thought leader Marshall McLuhan, in "The Medium is the Message," promoted the idea that our society is becoming more visual, with visual means of communication getting equal time with the verbal. An appreciation of design would obviously follow. Building on this idea is the role of emotion—that which generates a sensory response has become that to which we are attracted. Emotion is the key today, whether you are an advertising agency targeting a market niche or an automotive designer seeking an audience.

Not since the days of Raymond Loewy has America seen such creative energy out of its big automotive manufacturers. J. Mays, design chief at Ford Motor Company since 1997, (an Art Center graduate, former designer for Audi and co-creator of the Concept One which became the New Beetle) has injected new vitality into Ford's design department. Going from his transportation design background to founding SHR Perceptual Management (Morphosis won several awards for SHR's space in Arizona) and then on to Ford, he commented recently that what Ford wants to create something that "is going to tug on their heartstrings." According to Mays, Ford cars need to be products that people "desire rather

The New American Rodeo: The Style and Sport of Drag Racing



THERE'S NOTHING QUITE LIKE the smell of nitro burning your nostrils, or the rumble of a Top Fuel dragster speeding past you at 300-plus miles per hour. Equipped with little more than stories regaled by my friend Craig who goes to the drags every year with his dad, and movies about street drag racing, I decided to go to the NHRA's Winternationals in Pomona this past February to see what the sport was all about.

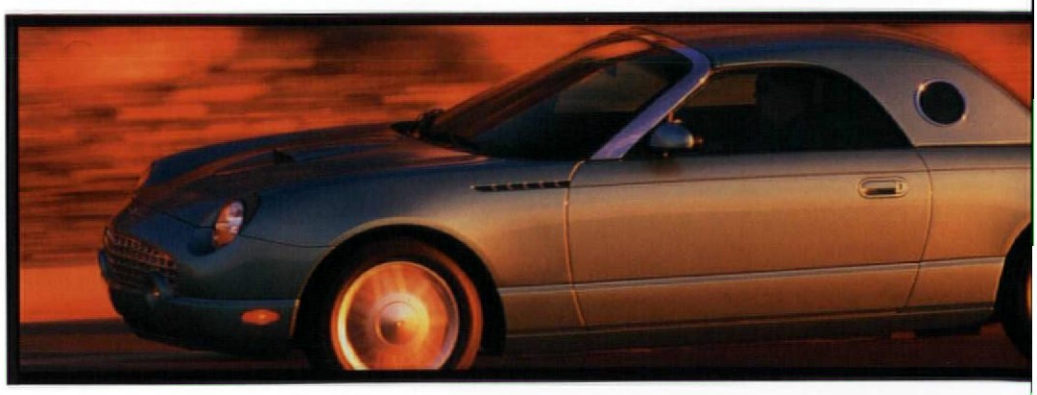
The world of NHRA (National Hot Rod Association) drag racing has yet to achieve the stature or exposure of NASCAR or Formula One racing, a fact that gives it a certain exclusivity and appeal. According to my drag racing partner, "The sport has traditionally been very grassroots, although this year, the crowd was bigger and the media attention higher than ever. It's appealing to the audience for the same reason that 'Rocky' was appealing. It's the new American rodeo." Even though racing, promoting drivers and selling products requires a major production by competitors and the NHRA, the spectator remains connected to the sport at a truly personal level. Spectators sit close to the track—earplugs are a good idea—and the crowd is largely well informed about each driver. One is forced into experience: the sound and the vibration of the stands when the cars pass by does not allow for detachment. I jokingly commented that it is the perfect sport for those, like me, with short attention spans, as cars race in pairs and finish in about 4-10 seconds.

While drag racing may get far less exposure than its lap-oriented cousins, nothing about the sport is amateur. The design of Top Fuel dragsters, Funny Cars, and ProStock

than rationalize," believing that we buy for emotional reasons and then rationalize our purchases later. What has happened simultaneously is the integration of performance and aesthetic, rather than the sacrifice of one for the other, which defined American auto design in the 70 –90s. Despite the tire recall fiasco last year, Ford's projections over the next several years are highly promising thanks to the reissue of models that strike a deep American chord (Mays is reluctant to use the term "retro") such as the Thunderbird.

Next up for Ford in mining the emotional vein is the retooling and redesign of the Lincoln Continental—the epitome of American luxury and once deemed "the most beautiful car in the world" by Frank Lloyd Wright. The model of inspiration chosen by Lincoln's director of the redesign effort, Gerry McGovern, is the 1962 model, a sleek, perfectly detailed and proportioned design. The Continental has inherent emotion—it is the model in which Kennedy rode and was assassinated. What McGovern's team is doing, using the idea of the original '62 design as a basis, is integrating the definition of elegance as espoused by American designers into their new definition of luxury. What is also remarkable about McGovern's team is that it consists of an international group of graphic designers, interior designers, product designers as well as automobile designers. In communicating his vision to Ford executives, McGovern showed a combination of classic designs including an Eames lounge, a Halliburton suitcase (made in Utah and 007 is preferred attache), and Gibson guitars. The goal is a total sensory experience.

The importance of emotion notwithstanding, another element in America's rekindled romance with design is the availability of quality at affordable prices. Strategy executives Elizabeth Freeman and Cheryl Greene of advertising giant Deutsch, Inc. commented that, "America has become less insular, through the globalization of commerce and more people traveling around the world, the exposure is catching us up to the rest of the world in our appreciation of good design." They believe, like many, that the democratization of design by retailers like IKEA, Target, and The Gap, has made good design affordable and THE differentiating factor for consumers. Freeman believes that the public's renewed interest in design substantially predates the wild success of the iMAC or the New Beetle and goes

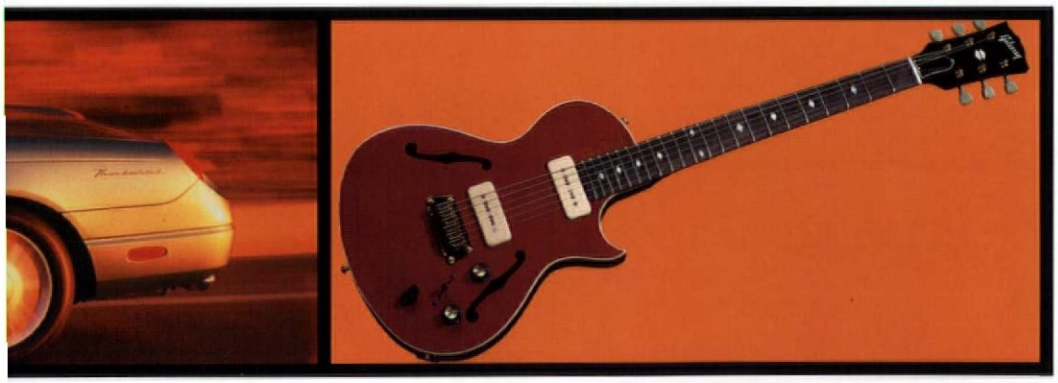


back to The Gap's successful branding campaign of the late 80s/early 90s which revamped its image from "jeans and sweats" to affordable, tasteful, everyday clothing that is fun to wear. When price ranges become flat—thanks to a plethora of options, new materials and reduced production costs—design becomes the differentiating factor. If the choice is between a hardware store flyswatter and a Philippe Starck flyswatter, most today will consider the Starck version. It looks better, and both swat flies.

Even big moments in design have become emotional. Consider Frank Gehry's popularity and the fact that most Americans know his name and work, despite a lack of or limited interest in architecture. There is something about Gehry that transcends the intellectual side of design and reaches out to the purely visceral. The exuberance of the work, and the imprint of a unique vision and passion is unmistakable, sparking a reaction whether one truly understands the work or not.

Some American design has always been, and will always be, the world's best without taking a back seat to the formidable designs of the Italians, Scandinavians or British. A Harley Davidson will always be the epitome of motorcycles; not necessarily due to performance, but because everyone can access a feeling about what it means to ride a Harley—pure Americana: noise, *Easy Rider*, pilgrimages to Sturgess, traveling America on Route 66. The same can be said for Fender guitars—Jimi Hendrix playing his Fender is instant transport into the truest American art form—rock and roll—and to a unique period of social and cultural change.

One of the most important things about American design is that it continues the idea of the country itself—it results from a mix of personalities and influences without national boundaries. Like the period of the 40s and 50s—that other time of supercharged American design—manufacturers today are benefiting from the influx of creative brilliance from around the world, and they are creating unprecedented opportunities for expression. American design rests on a passion for life—brash, bold, carefree—that childlike, "anything is possible" attitude that we will hopefully never lose.



Above Left: Ford reinterpreted the Thunderbird for 2001. Above Right: A classic Gibson guitar

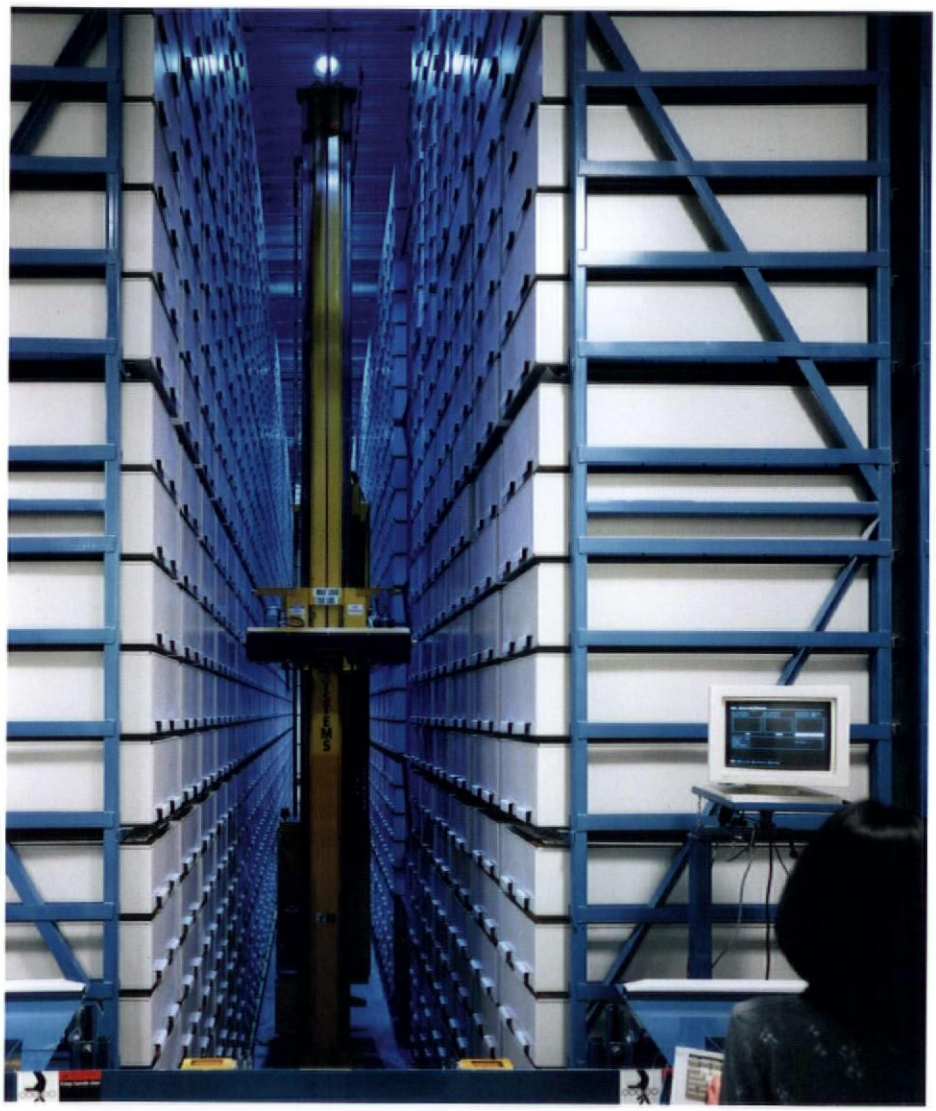
Motorcycles is all about precision and detail, and beyond the technical aspects which go far above my head, each car, bike or dragster is exceptionally beautiful from frame to body to paint. Equally remarkable are the 18-wheelers that transport the racers –pristinely and compactly designed, looking like steel laboratories with cars perfectly fitted inside, perched above the work area.

One of the more pleasant surprises about drag racing are the serious accomplishments of women. Shirley Muldowney is perhaps the most familiar, although others like Shelley Anderson, Rhonda Hartman-Smith and Melanie Troxel have also done well in the sport. Angelle Seeling, shown above, is the top driver in the ProStock Motorcycle division. She is a 5'1" hundred pound dynamo that owns the track. Her driving skill easily equals any commentary on her gender or beauty.

Drag racing is a purely American phenomenon that reaches across class and economic strata for its avid audience. The NHRA museum at the Pomona Fairgrounds is also worth the trip. It is a nice example of architecture under the Works Progress Administration, and the exhibition of cars is exceptional. — DR

Intellectual Oasis

Leo A. Daly's New Library in Las Vegas



The state-of-the-art automated retrieval system (LASR) designed by Daly to manage over 1.2 million volumes.

The library's "living room" with glass clad reading rooms protruding into the space above.

Unquestionably, Las Vegas looks best at night when the blanket of fast moving neon camouflages otherwise bland or kitschy buildings. But lately, Las Vegas has been looking better in the harsh light of day—if one moves off the Strip and takes in a number of new buildings by both Las Vegas and Los Angeles architects. The newest of these is the Lied Library by Leo A. Daly, a 302,000 square foot state-of-the-art book archive and library on the UNLV campus.

The library houses a collection of 2 million books and scholastic resources, as well as 2,500 reader stations for use by students and public. It is a friendly, flexible environment with a dynamic blend of technology. According to Daly's design director for the project, Tom Findley, the mission for the design team was to "create a center of knowledge and learning for the next 50 years. UNLV wanted a dramatic, signature building" that sat comfortably in its desert surroundings while fulfilling its academic role.

The building's architecture is a combination of rounded and angular forms that provide shaded meeting places along the perimeter and give the vast structure a more personal scale. The exterior skin includes low-e insulated glass, perforated aluminum sun louvers and deflectors. Zinc alloy skin cladding on "floating vertical walls" and the barrel vaulted roof deflect the heat.

The interior of the library has abundant natural light and is centered about a barrel vaulted, five-story "living room." A glass-clad volume containing reading rooms protrudes into the atrium space. Reading carrels are stacked along the north wall offering natural light and views of the Vegas skyline. An open, sculptural stair, escalator and elevators link all levels above ground, including the library administration suite, a thermally isolated special collection/archive department, reader stations, and an honors suite. An extended hours study/coffee shop is located on the ground floor.

Another component of the library is an information commons that is centrally located on the ground floor, providing 96 computer stations surrounded by collaborative study booths and small classrooms that provide internet access and serve research needs.

The focal point and remarkable feature of the Lied Library is the Lied Automated Storage and Retrieval System (LASR)—designed by Leo A. Daly—which is a state of the art robotic book storage and retrieval system. The LASR houses 600,000 volumes of books (expandable to 1.2 million volumes) with a book-to-counter delivery time of five to six minutes. This system is one of only four in the United States. Daly designed the first for California State University, Northridge. The LASR at the Lied Library is complemented by a traditionally shelved library collection housed within five stories of the library. —DR

Architect
Leo A. Daly—Thomas L. Findley, Design Team Principal; Ronald G. Hackett, Design Architect

Owner
University of Nevada, Las Vegas

Architect of Record
Welles-Pugsley

Mechanical Engineer
Petty & Associates

Electrical Engineer
KROB Consulting Engineers

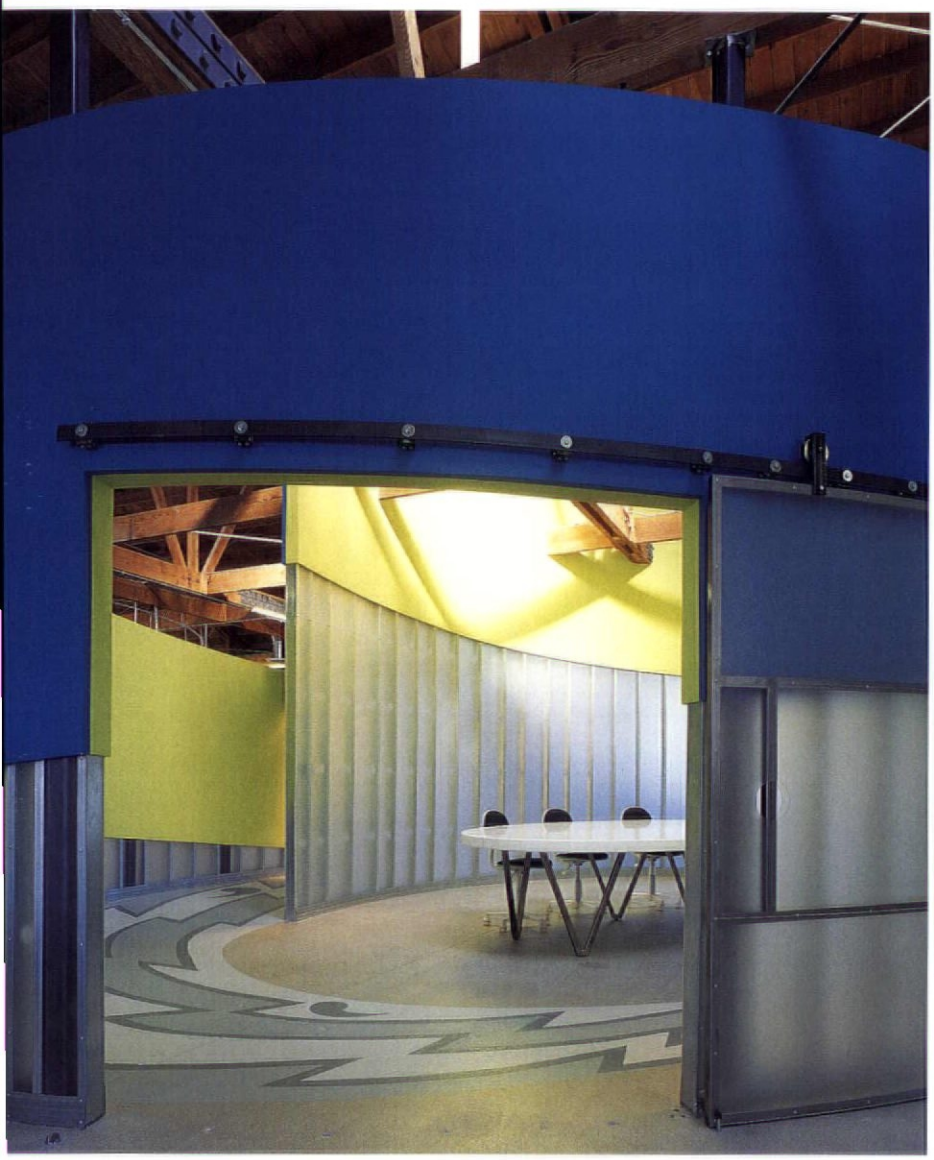
Structural Engineer
Mendenhall Smith Wright Consulting

Civil Engineer
Summit Engineering Corp.

Landscape Architect
J.W. Zunino & Associates

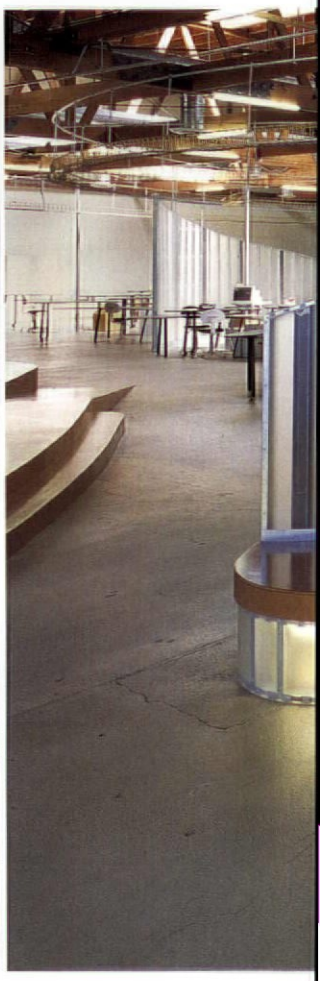
Photography
Paul J. Brokering

Risky Business:
Office of Mobile Design for PIE.com



THE LANGUAGE OF EXTREME SPORTS IS irreverent, high energy, and full of imminent pain—shred, rip, bite it, eat concrete. Those terms can easily be applied to the economic environment of the dot coms, where lately, existence has been accompanied by quick extermination. The parallel between these brutal worlds of alternative sports and e-life has not been overlooked by PIE.com, an on-line magazine catering to BMX, snowboarding, surfing, motocross, and skating, and its CEO, Sebastian Copeland.

PIE.com is not a website most of us would visit—the audience is predominantly male and between the ages of 18 and 25—but, its new physical home looks like a place appropriate for shredder or modern executive. Designed by Jennifer Siegal and colleagues at OMD, PIE.com is located in a bow-truss loft space in Hollywood. The open plan of 10,000 square feet houses the various functions of the business and



allows for a dynamic flow of ideas, views, bodies, light, and information within the space. The program includes a reception area, conference room, work stations, executive offices, kitchen/dining, storage/copy room and brainstorming 'basecamp' space.

To distinguish work areas, a series of light, almost delicate, structures appears throughout—curvaceous, and snaking here and there to delineate places for meeting, sitting, eating, and working. Scattered throughout the interior workscape are clusters of three, bi-level amoeba-like desks gathered around slender electrical supply columns; the locations of these work stations are determined by the overhead cable suspension track that winds its way around the entire office.

Although the design of PIE.com's space includes moving parts (rolling doors and wheeled desks), it avoids being a literal manifestation of the website's focus. Instead, metaphors are found in the large, swirling drum of a conference room that dominates the space, rising up to the sky like a wave in a swell of vibrant blue and green. The room is entered along the sweeping path of a gray-on-gray floor mural by LA pop artist, Andre Miripolsky, that leads from the elevator doors, through the entry lobby, right into the eye of the drum. Whoa, dude.

The space is made dynamic through a manipulation of architectural elements. As natural light pours in from large skylights and plentiful east and west facing windows, it skips across exposed beams and freestanding walls, backlights translucent partitions, silhouettes the sometimes frenetic motion of the workday, and sets various areas aglow with the reflected colors of nearby walls. The interplay of materials, color, form, and light makes for an animated environment perfectly tuned to the subject at hand. —DR

Architect
The Office of Mobile Design
Jennifer Siegal, Naoto Sekiguchi,
Elmer Barco, Thao Nguyen,
Greg Roth, Ariana Rinderknecht,
Ashley Moore

Contractor
Crommie Construction

Structural
Englekirk & Sobol

Electrical
Antieri & Associates

Steel Fabrication
Robert Chambliss

Workstation Fabrication
Jaime Ramirez

Reception Desk Fabrication
Robert Chambliss

Artist
Andre Miripolsky

Color Consultant
Emile Keff

Photography
Benny Chan

The open showroom area demonstrates Knoll's workstation lines – Currents, Dividends, Equity, Morrison and Reff.

The classic "K" is projected onto the reception area wall with Jacobsen, Platner and Van Der Rohe furniture featured.

Great Design, Great Business

Knoll, Inc. and Abramson Teiger Architects

IT IS DIFFICULT, IF NOT IMPOSSIBLE, TO CHOOSE one remarkable thing about Knoll's new Santa Monica showroom. Everything is exceptional. The restrained entry only hints at what awaits with projected company signage and a video camera in the corner connecting the building entrance to the second floor showroom reception area. What one notices first is the incredible Knoll line—blasts of vibrant color and inviting texture immediately enter one's line of vision in the form of a mohair covered, blue Womb chair, bright Jacobsen Swan and series Seven chairs, or an entire wall of luscious Spinneybeck leather pelts in the original Bauhaus palette. In balanced contrast, one sees an elegant steel tube partition screen; white Barcelona chairs, and a Platner metal and glass table. The connection between Hans and Florence Knoll and their roots in the

Bauhaus, Cranbrook and the excitement of mid-Century American design is effortlessly made.

Perhaps it was easy for Kenji Ito, Knoll's creative director for interior design, and Abramson Teiger Architects to create a unique environment for such beautiful products; however, it is also easy to let architecture overwhelm the purpose of a space. Abramson Teiger Architects worked with Knoll by converting their conceptual sketches into construction documents, providing design feedback and all the technical input necessary to complete the entire set of working drawings on a tight, six-week schedule. They worked so well with Ito and Knoll's team that the resulting architecture embodies that which Knoll seeks to provide its own clients: a combination of solid research and innovative thinking to create distinctive, high performance products that address the evolving needs of the workplace.

The 15,000 square-foot space features exposed ceilings, a skylight that runs the length of the showroom, suspended Imago™ ceiling screens, two enclosed conference rooms, and outside decks overlooking the ocean. Perhaps the most futuristic contribution is the flooring, a combination of white epoxy concrete, Interface™ raised flooring tiles, Bentley carpet and rugs by KnollTextiles creative director, Suzanne Tick. Aside from the sheer pleasure of looking at American and European classic furniture designs, a special experience awaits everyone in the textile room where every swatch invites examination—from Knoll standards to new contract upholstery lines like Cuddle Cloth (a cozy, heathered boucle yarn) or Una (a lycra-like, water resistant fabric).

Every detail and element in the showroom is well conceived and well executed, from circulation to lighting to slanted white boards (for ease of writing) in conference rooms, which are, in fact, a Knoll product. The raised flooring in the portion of the showroom dedicated to workstation lines and Knoll offices, accommodates technology and provides a fun track for the Razor scooters that transport visitors and Knoll staff around the showroom.

Karen Stone, design director with Knoll in New York, headed the Knoll in-house design team. She considers the space an "expression of what Knoll does best: setting the standard for design excellence for more than 60 years. Our new space reflects that tradition, while combining a bright visual effect with the latest in textures and dimensions." The design team succeeded in developing an environment that highlights the function and beauty of Knoll products while providing an atmosphere that epitomizes the carefree and sophisticated spirit of LA. —DR

(Top) Spinnebeck leather pelts in Bauhaus colors are a backdrop to Saarinen's pedestal table and Tulip chairs.
(Bottom) Green leather Sapper chairs provide emphasis in the conference room with its Imago panel wall.

Client
Knoll, Inc.
214 Wilshire Boulevard, Ste. 200
Santa Monica, California

Design Team
Knoll, Inc., New York
Karen Stone, Kenji Ito,
Suzanne Tick, Camilla Pastor

Architects
Abramson Teiger
Trevor Abramson, Doug Teiger,
Alexander Elias

Contractor
Howard Building Corporation

Lighting
Focus Lighting

Project Management
Carter & Associates

Photography
Marshal Safron

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Robert Newsom, FAIA
Mehrdad Yazdani
Dan Dworsky, FAIA
Doug Dworsky, AIA
David Body, AIA, RIBA
Roy Marshall
Laurie Salmore
Robert Levine, AIA
Tim Rommel, AIA

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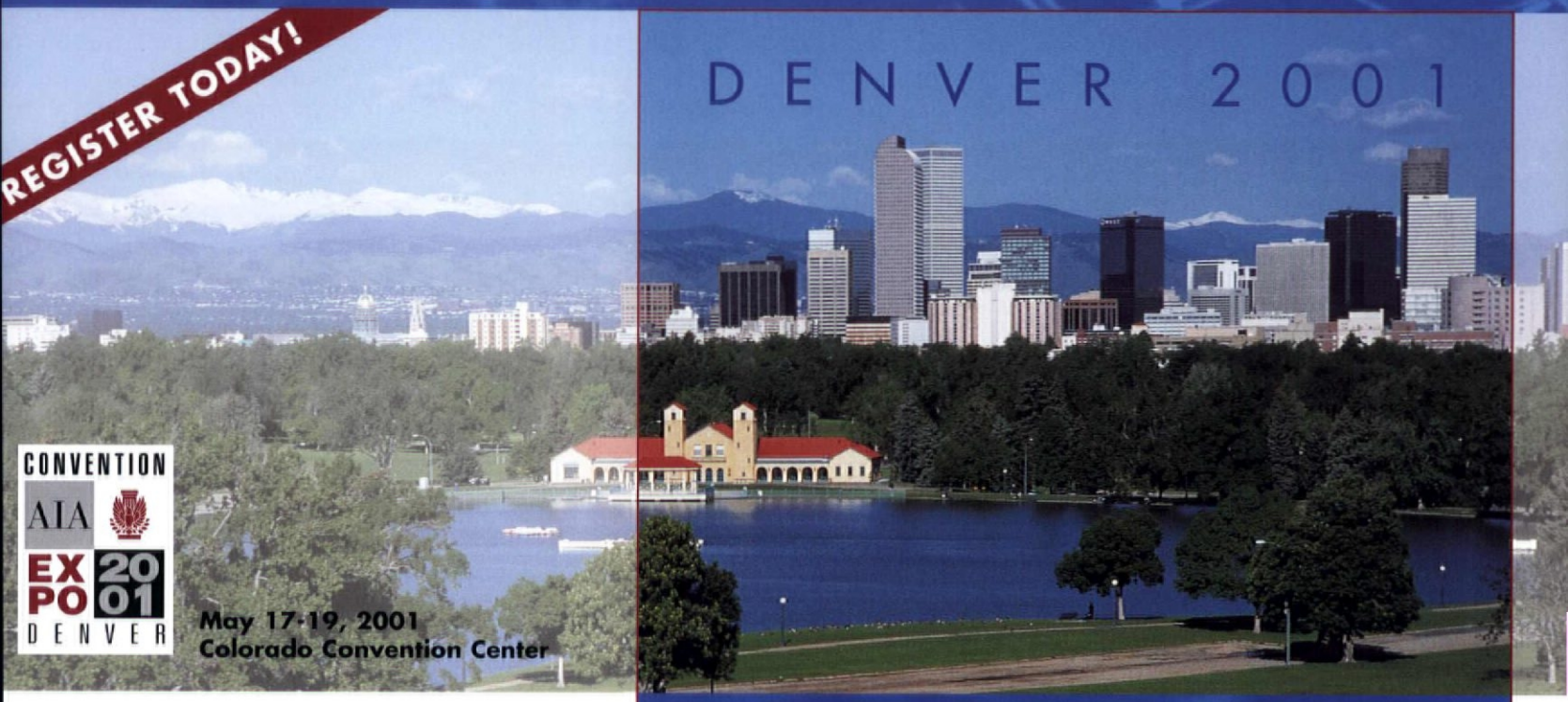

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- DD ☐ 50-100
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- EC ☐ Recommend
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I am a firm believer that designers and creative people are going to be the alchemists of the future.

Richard Koshalek, President, Art Center College of Design

The Boeing SU 2000 concept by Art Center's Team 1 – an airborne party.

Steven A. Heller, photography

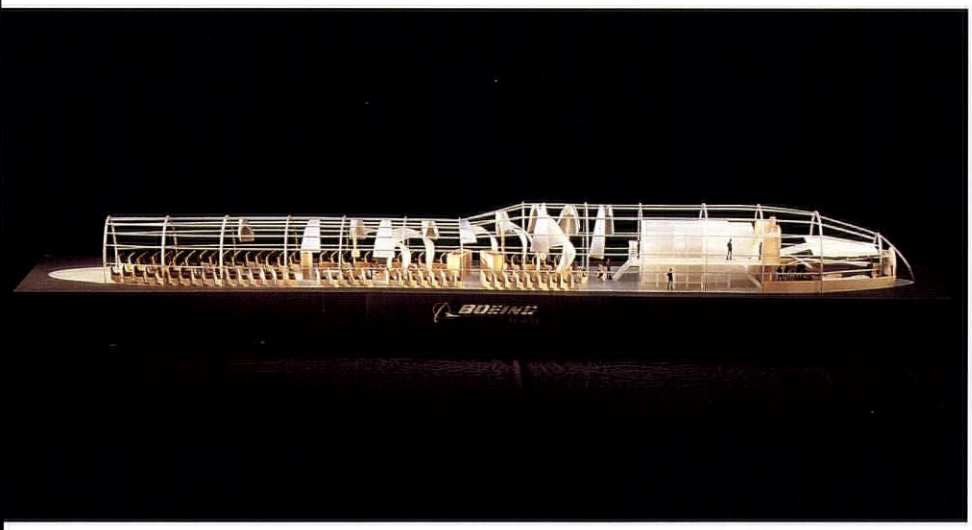
EXPLODING THE WORLD

Art Center Designs for the Future

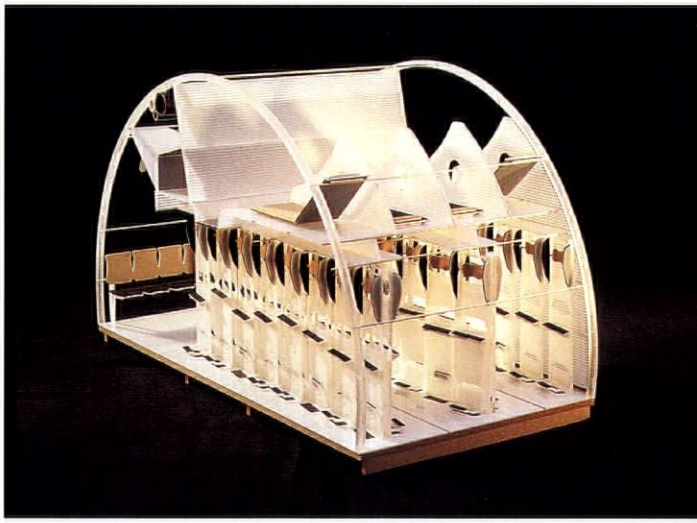
by Lisa Rosen

We've got to explode the world. I call it widening the circle, we have to constantly widen the circle of our interests, and the students' interests, into different areas, and then they will be truly creative people.

Interior concept, Team 4

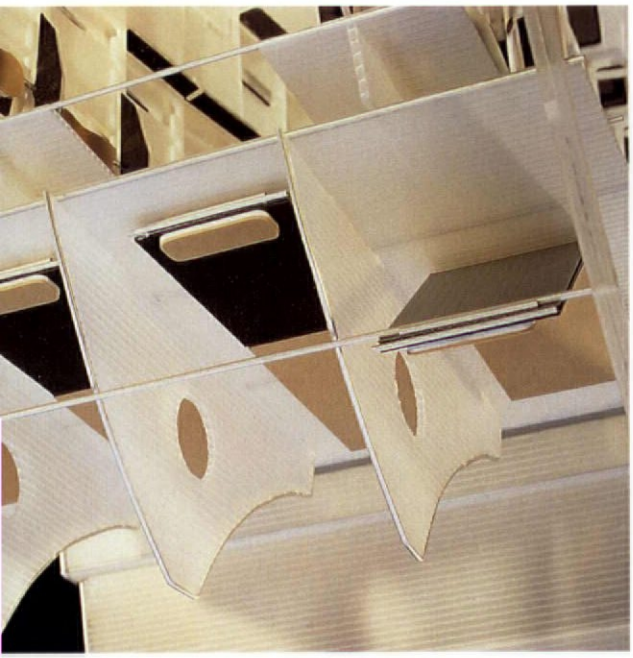


Cabin section showing the seating concept, Team 3



Someone told me something wonderful—Richard you should be training students for jobs that don't exist, and haven't been defined, and that the world is changing. If you train somebody just to be a car designer or a product designer, that's not enough anymore. —R. Koshalek

Boeing SU 2000 sleeping berth concept, Team 3



"WHY DESIGN THEM IF YOU'RE NOT GOING TO BUILD THEM?" I KEPT MUTTERING TO MYSELF AS I wandered through the Greater LA Auto Show last January, checking out concept cars no one will ever actually drive. Then, I turned to a display by Pasadena's Art Center College of Design. Given the school's track record, these designs may someday grace our freeways, not just a convention center turntable. Graduates from their famed Transportation Design department fill the ranks of almost every automotive company in the world (and gave us the Mazda Miata and the new VW Beetle), so their presence at the auto show was fitting. But the display that really blew my doors off came from a group of students in the Transportation, Product, and Environmental Design departments working together to create the Boeing aircraft of the future. The plane looked like a winged hotel, with sleeping berths, cafes, and a large glass dome for watching the sky go by. I can't remember the last time I thought flying was fun, but this looked like an airborne party.

I decided to visit Art Center to discover how the school steers students to create designs that look as useful as they are radical. How does Art Center foster an environment that allows students to create such cutting edge design? It all begins with staggering amounts of hands-on work. "It's a very simple process of research, conceptualization, problem solving, refinement, and model building," explained Martin Smith, chair of the Product Design department. Mark Dillon, one of the instructors on the Boeing project, noted that while Art Center has an intellectual side, ultimately, a student has to be able to take a design idea to completion, so that the product (or a model) can stand alone. The first few terms are spent with the basics—learning how to research, how to ask questions, how to function without sleep, and how to use the extraordinary array of tools at their disposal (one of the most impressive is the rapid prototyping machine, which can translate a student's computer rendering into a plastic model within a few hours). After students have mastered these processes, the projects get more complicated, such as the one sponsored by Boeing with Teague, a design firm.

Corporate sponsored projects are a large part of Art Center's Industrial Design program. Companies give Art Center students design problems to solve within a thirteen-week term. Students receive intense training in problem-solving with real products, and in presenting their results to the sponsors. The corporations, in turn, get inspiration from

the students' fresh ideas. It is hard to tell which group benefits more from the contact.

Boeing, by all accounts an enthusiastic sponsor, challenged Art Center students to propose aircraft improvements that could be implemented by 2010. They lent the support of a dozen engineers to give the students detailed information about the planes. The students were divided into teams that studied the various physical aspects of the plane as well as every process involved in air travel, from ticketing to food service. The teams determined which problems needed to be addressed, and then went about creating solutions.

"The sponsored projects allow them to go out and fantasize," says Smith. "This is their opportunity to really create what-if situations. We feel strongly that if they've never been there, particularly in a safe environment like education, they'll never go there professionally." Yet even the most fanciful ideas are rooted in research and common sense. Sleeping berths create safer travelling postures than sitting upright. Larger doors make boarding easier. The odd-looking hanging seats could make short flights cheaper.

One recent graduate from the transportation department, Lesli Ann Agcaoili, worked on the team that redesigned the aircraft's exterior. The team also wanted to recreate the magic and adventure of flying that was prevalent when Boeing began making planes, but that only children seem to enjoy today. "So we did this video about children, and how every child dreams of flight, of lands far away." Now Boeing often uses Art Center's video to inspire their own staff.

The entire project culminated with a student presentation to the sponsors. "The students were able to bring together all these complex issues into a comprehensive solution." says Dillon. The students did not just consider the planes, they addressed the entire flight experience. Boeing was so excited by the presentation, they invited the students up to its Washington headquarters. The students will present their work again, tour the facilities, and brainstorm further with Boeing designers. It is an extraordinary opportunity for the students; they will be allowed to look at Boeing's top secret designs and to consider further improvements.

"What we're trying to provide for the students here is an awareness that if you're going to be a designer or an artist or involved in the creative pursuit somehow, that you have to impact the larger world, and that you have to be involved with the problems and the issues that the larger world is confronting," says Richard Koshalek, president of Art Center.

Agcaoili, who will soon be working at Ford as a designer, and who uses terms like slave labor and boot camp to describe Art Center's program, nonetheless encourages everybody to go there. "If you had asked me two months ago, I would have said 'Oh I hate it!' But that's when I'm not sleeping, and not eating, and I have clay stuck in my hair...It's pretty amazing when you start and you realize all the things that you don't know, and by the time you graduate you look back over your career at Art Center at all the things that shaped you to get to where you are." It is amazing to see what these students go on to shape, in turn.

Driving home from Art Center, I felt the need to redesign everything I saw—from street signs to mailboxes to the plastic wrap on a CD case—and wished that I had the artistic ability to enroll. Just as well; I do like my sleep.

Seat design, Team 5

Art Center, Craig Ellwood, architect

Shaping the Great City: Modern Architecture in Central Europe 1890-1937. Images courtesy of The Getty Center

URBAN DREAMS:
SHAPING THE GREAT CITY

by Michael Webb

Shaping the Great City: Modern Architecture in Central Europe, 1890–1937, is the first major architectural show to be presented by the Getty and it's a must-see despite the obscurity of the subject matter. It compromises 350 prints, plans, photographs, and models exploring the architecture and urbanism of ten cities, before the collapse of the Austro-Hungarian Empire in 1918, and during the era of independence that followed. Scholars from LA, Vienna, and Canadian Center for Architecture in Montreal collaborated for over eight years in the planning of the exhibition, drawing on archives that were formally sealed off by the Iron Curtain. As a result, most of the imagery is unfamiliar, and the exhibits offer a glimpse of metropolises in the making, each striving to achieve a sense of civic identity before being overwhelmed by the catastrophes of war, fascism, and Stalinism. Paradoxically, capitalism proved even more destructive; as a result, Prague, Ljubljana, and Budapest have retained more of their character than the ruthlessly developed cities of the West.

That is reason enough to browse through this rich trove of imagery and manifestoes proclaiming a brave new world—and to return in early April to see a fresh selection of drawings. However, what makes it more than the sum of its parts is the structure of the installation, devised by the avant-garde Viennese firm Coop Himmelb(l)au and subtly inflected by Merritt Price and his colleagues in the Getty exhibition design department. Hollow steel bars, slotted together like an erector set, form modular nine-foot cubes that slice diagonally across the two galleries, evoking streets, squares and overlaid urban grids. Exhibits are suspended by cables within the frames, translucent infill panels carry interpretive texts while still and moving images are back projected onto elevated screens. The layered images and multiple paths correspond to the urban experience, but the transparency of the structure opens up intriguing vistas. Signage provides orientation without dictating a single route, sparing visitors the labyrinthine confusion of MOCA's At the *End of the Century: a Hundred Years of Architecture* and Arata Isozaki's overwrought installation of the Louis Kahn exhibition, eight years ago.

Those who cherish irony may reflect that Wolf Prix of Coop Himmelb(l)au arrived in LA in the early 1990s, full of hope that he

The lucid, elegant exhibition structure designed by Coop Himmel(b)lau

would succeed in this hub of progress as he had in conservative Vienna. He eventually returned to base having contributed only the brilliant installation for *Expressionist Utopias* at LACMA, an exhibition that showed an earlier generation of modernists had aspired, but failed, to change the world. The present installation is much simpler since it had to be disassembled, transported , and re-erected within varied gallery spaces in Prague, Montreal, and Vienna, as well as the Getty. The architects have turned this constraint to an advantage, creating a lucid, elegant structure that can be used for a variety of exhibitions in almost any location.

Coop Himmelb(l)au was inspired by "City in Space," Frederick Kiesler's installation at the Grand Palais in Paris for the 1925 Decorative Arts Exposition. The firm that made its reputation by smashing the box and embracing bizarre geometries designed a structure that is as orthogonal and minimalist as a Sol LeWitt construction—another irony. As a result, they have realized the modernists' dream of a universal building system: rational, portable, and infinitely extendible.

At the Getty, the frames are bolted to the floor to meet the seismic code and are generously spaced to avert the claustrophobia some visitors experienced in the much smaller galleries of the CCA. Explanatory texts that formerly overlaid exhibits have been broken out. Framed drawings are hung back to back, postcards and books are displayed on racks or vitrines, posters and banners occupy the gallery walls. Moving images always upstage stills, so the projection screens are placed high up so they can be viewed separately and disappear as one moves in close. Thus, Price and his team have achieved what so many architectural exhibitions lack: a hierarchy of scale and meaning, mediating between reality and representation. Visitors are drawn into a vanished world of artistry and imagination, turbulence and dashed hopes as though in a time machine.

Shaping the Great City is on view at the J. Paul Getty Museum through May 6, Tuesday and Wednesday 10 am–7 pm, Thursday and Friday 10 am–7 pm, weekends 10 am–6 pm. Parking and reservations 310.440.7300 are required before 4 pm on weekdays.

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Photography—Tom Paiva

DANCE OF LIGHT

by Wonson Choi

CURVING AROUND THE 105 FREEWAY NEAR THE LA CIENEGA AND AVIATION exits, they become visible. And, if one can mistake them by day for industrial protrusions clouded by city smog, the LAX Gateway pylons demand a more sophisticated interpretation after sunset. As the world's largest permanent lighting installation, the pulse of their color variations is syncopated, surprising and visceral.

"It takes me to the place that I value the most—self-reflection," said Paul Tzanetopoulos, regarding this completed visual orchestration. "One of the true enjoyments—the feeling of actually be completely alone. You can hear your heartbeat."

While lead architect Ted Tanaka was inspired by past architectural wonders like Stonehenge and the buildings of ancient Greece, Tzanetopoulos was influenced by the colors of Los Angeles and the world—an array of archetypal colors that appear in ritual and culture from antiquity to now. Orange and green are taken from middle and southern Africa; oranges and reds from Arabian and South American cultures; saturated pastels from Mesopotamia and Australia; while red, white, and blue come from the United States.

Depending on the source, the costs for construction, lighting and landscaping are estimated between seven and sixteen million dollars. The three-year project was fast-tracked for completion before the Democratic National Convention as part of the airport's ongoing $112 million, multi-phased, improvement, and beautification plan. Airport officials will commission other artists in the years to come, eventually replacing the Tzanetopoulos creation. His choreographed light show was the culmination of twenty years of private research brought together with Tanaka's overall architectural vision. Tzanetopoulos described this chance collaboration as kismet.

The Design-build team's conceptually simple idea of illuminating glass monolith structures from the inside belied the complex nature of its execution. Although Tanaka had wanted to do more with the

pylons, he was constrained, in part, by road and aviation rules, which in turn constrained the technical elements of the follow-through.

In the end, eleven pylons stand along Century Boulevard. Fifteen form the 560-foot circular gateway at Sepulveda Boulevard. Four more will be installed to total thirty.

Their basic anatomy is comprised of steel truss structures and translucent glass cladding, and they range from 6 to 15 feet in diameter and 25 to 100 feet in height.

After considering various light sources including florescent light, the team went with the more efficient metal halide lamp produced by Phillips. "It's a vapor type of lamp—ridiculously hot inside but the pylons are open to the air outside," Tzanetopoulos said. "Life expectancy is over a year, but the actual performance of every lamp will be different depending on whether one gets cooler breezes or not for example. It's a very volatile environment." It's also a tight squeeze.

With 3' 9" inches of workable space, each pylon is equipped with a ladder for maintenance. All wiring and cables run underground to the old United Airlines tower nearby, which houses a computerized lighting playback system. The structures use airport-generated power and run from dusk till dawn. Out of respect for the recent California energy crisis, airport officials decided to shut off the lights at midnight, indefinitely.

To achieve the fluidity of color changes, Tzanetopoulos programmed the filters to cross-fade at speeds between five to fifteen seconds. This kinetic nature also underscores the public in motion rather than in stasis. Tzanetopoulos' initial proposal included video cues, but was met with mixed levels of enthusiasm by airport and city officials, as well as by Tanaka due to a combination of safety and aesthetic reasons.

Disagreements included, the final product as it stands deserves discussion and comment. Irregularly shaped billboards, fast food eateries and the clashing styles of hotels near LAX appear more streamlined with the presence of the pylons. The columns also serve as better cues to this urban, at times disparate, town. It's an intriguing entrance to an equally fascinating place. For as the multicultural banners say in eight billowing languages near the LAX exit: Welcome. This, is Los Angeles.

Project team:

Owner
Los Angeles World Airports

Architect and Principal Designer
Ted Tokio Tanaka Architects

Landscape
IMA Design Group, Inc.

Environmental Graphics
Selbert Perkins Design Collaborative

Lighting
Lighting Design Alliance

Engineering
Ove Arup & Partners California

Public Art
Isenberg & Associates, Inc.

Simulation
UCLA Urban Simulation Team

Lighting Artist
Paul Tzanetopoulos

Project Development
Pinnacle One

Consultant
Nadel Architects

Design/Build Team:

General Contractor
Swinerton & Walberg

Consultng Architect
Nadel Architects

Landscape Architect
LRM Ltd.

Civil Engineer
Paller Roberts Engineering

Geotechnical Engineer
Koury Inspection & Testing

Electrical
Helix Electric
Boyle Engineering Corp.
Moody Ravitz Hollingsworth Lighting Design

Glazing
Woodbridge Glass
Scott Wallace Structural Engineers
Curtain Wall Design & Consulting

Traffic Engineering
Traffic Control Engineering

Survey & Mapping
PSOMAS

Structural Engineers
Ampersand Contract Signing Group
Myhra & Associates

Construction Management
3DI International

GRETA MAGNUSSON GROSSMAN

From the Foreword by Ann Videriksen and exhibition catalog by Lily Kane of the Magnusson Gallery, New York

Photography by Julius Shulman

THE RICH ARCHITECTURAL SOIL OF CALIFORNIA HAS PRODUCED MANY TALENTS WHOSE WORK lives in obscurity. To find a woman in the group is rare. To find the work of Greta Magnusson Grossman today is nearly an impossibility. Yet, she played an important role in the Southland during her long and prolific career as an industrial designer and ultimately an architect, designing houses from her native Sweden to Beverly Hills and the Mojave Desert. Houses that stirred architectural critics to comment on the freshness of ideas and structural elegance of her designs.

Arriving in Southern California—the cradle of self-made, self-reliant, and self-oriented individuals—from relatively design-conservative Sweden, restricted by both climate and tradition, Greta Magnusson Grossman found California to be heaven for a young, inventive designer. The field was wide open for experimentation, the climate encouraged an easier way of life, the clients and manufacturers were open to new ideas and to the use of untraditional materials and construction methods. Grossman was clearly intrigued by the work of other European architects and designers who had come before her and had chosen Los Angeles for their experimental designs. The collegiality that existed then among this group of European and American architects and designers, was fertile ground for growth and Grossman appears to have embraced it vigorously. But perhaps most importantly, she saw the ease with which Americans accepted and adapted European ideas, surely a source of inspiration to her.

The professional design and architectural work of Greta Magnusson Grossman barely spanned two decades. Her unique understanding of forms and materials, and the intrigue surrounding her almost unshakably private personal life, however, lend the promise of permanent notoriety to this short but prolific career. For a woman whose work was so personal—designing homes and interiors for people—it is astounding how little people knew about the details and specifics of her life and work. Those who knew her speak of a fascinating, vibrant, and warm woman of whom they know almost nothing. One thing that everyone can agree upon is that Grossman generously embraced the casual California indoor/outdoor lifestyle and the development of modern design.

Grossman's extensive training, her obvious desire for a prolific output, and the popularity of European design helped her ease into the California industry with little difficulty. As

Greta Magnusson Grossman (1906-1999) photographed by Julius Shulman for the Aluminum Corporation of America, 1959.

Residence designed by Grossman in 1949

The "Cobra" lamp designed for the Ralph O. Smith Company

she had begun her career at a time when crafts and manual work were still very much a part of classical schooling in Sweden and other parts of Scandinavia, Grossman seized the opportunity to learn the design of furniture, metal work, ceramics and textiles. In addition to her extensive training, she also came to the States with a number of previous honors—among them the distinction of having been the first woman ever to win an award from the Swedish Society of Industrial Design.

The challenge of being a woman in the industry was an issue that Grossman repeatedly encountered during her career. While Sweden, and Scandinavia as a whole, had many women entrenched in the textile tradition, there were few women broaching other arenas of design work. Like her stand on most other issues, Grossman held a nonchalant, and ultimately, quite rational conviction about her gender, stating that "the old idea that women are no good at mechanical work is stuff and nonsense. (...)The only advantage a man has in furniture designing is his greater physical strength."

Over the course of her career in California, Grossman designed pieces for over a dozen firms, including: Barker Brothers; Brown-Saltman; Cal-Mode Furniture Company; California Sierra Furniture Company; Frank Brothers; Glenn of California; Martin Brattrud; Mode Furniture; Modern Color; Sherman Bertram; Smith Manufacturing Company; as well as Red Lion Furniture Company from York, Pennsylvania. Additionally, she produced a series of lamp designs for the Ralph O. Smith Company out of Evergreen, California.

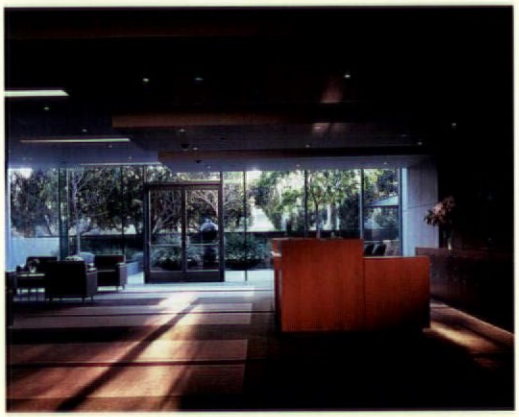
Grossman's work for Barker Brothers brought her a great deal of recognition in Southern California as well as acquainting her with renowned photographer Julius Shulman. Her relationship with Shulman facilitated one of her most vital, and lasting, connections to the California design community as he was photographing homes and furniture designs by almost every other designer of note working during that period. Throughout the 1940s, he photographed almost all of Grossman's interiors, each of them full of her Barker Brothers designs. He also shot the lamps she designed for Ralph O. Smith, as well as advertisements for Frank Brothers. Marvin Rand, another prominent photographer, shot much of her later work.

In June of 1950, Grossman gained recognition on the East Coast in the form of a "Good Design" award for a table lamp, also adaptable as a wall-mounted lamp, designed for the Ralph O. Smith Company. This lamp, often informally referred to as the "Cobra" because its oval shade resembles the snake's hood, was shown at both the Merchandise Mart Good Design show in Chicago, and at the affiliated, but more exclusive Good Design show at the Museum of Modern Art (MoMA) in New York.

Hathaway Dinwiddie

Tower of Hope in Century City. Panel installation donated by Hathaway Dinwiddie.

Amgen Building 27.



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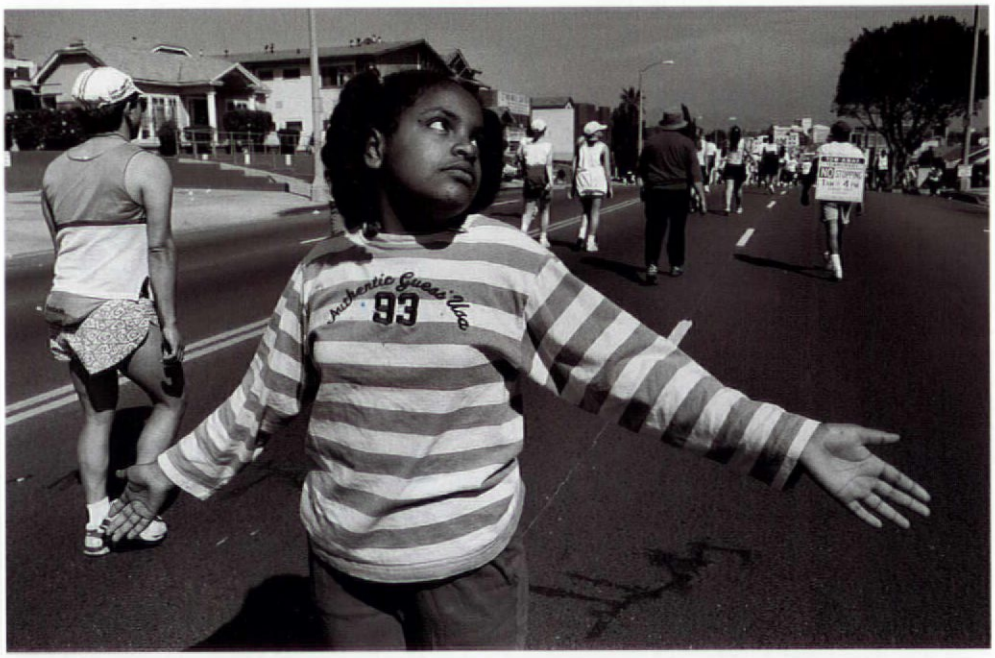
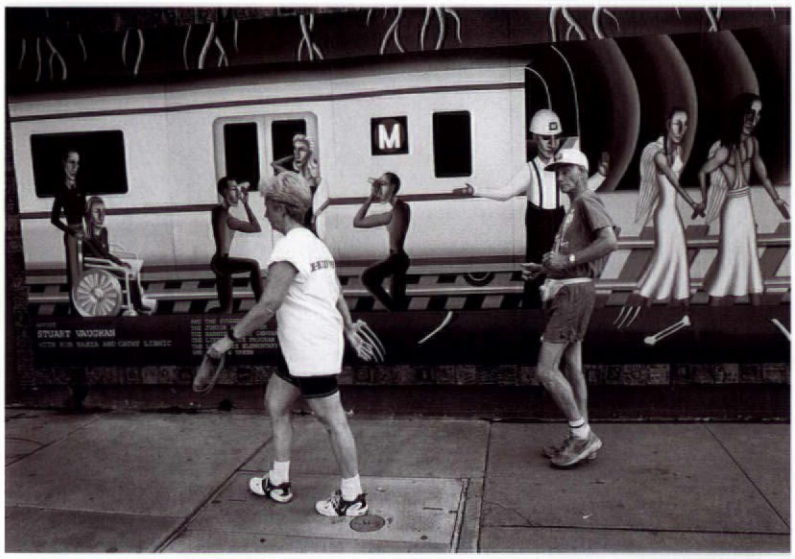
MarkEdward**Harris**
Photographing on the Run



Mark Edward Harris began documenting the LA Marathon in 1996. His unique perspective of the runners and streets of LA comes from actually running the marathon, rather than simply observing it. His marathon achievements over the past few years include finishing times of 8:06 last year (it was raining), 7:32 in 1999, and 7:27 in 1998. Not bad when one considers he's lugging camera equipment, constantly looking for a shot, and stopping to capture marathon moments.

Mark's professional career began with still photography assignments for the Merv Griffin Show and various television and movie companies. His editorial work has appeared in LIFE, TIME, Playboy, People, American Photo, the New York Times and the Los Angeles Times. His book, *Faces of the Twentieth Century: Master Photographers and Their Work*, won the prestigious New York Book Show's "Photography Book of the Year" and "Best of Show" awards. In 1986 Mark trekked across the Pacific and throughout Southeast Asia, China and Japan. He has since visited and photographed in over sixty countries. Just a note: the lower two photographs are indeed Mark's feet being bandaged and his medal for completing the marathon.

LIGHT HOUSE
FASHION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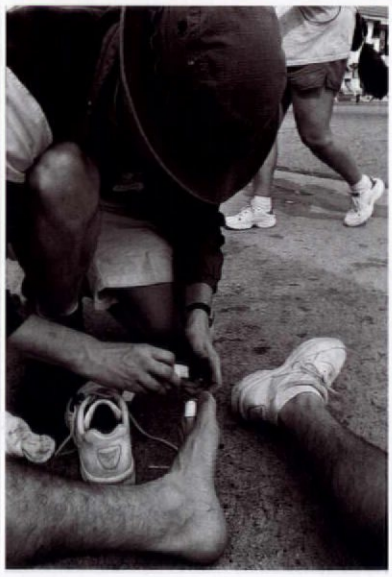
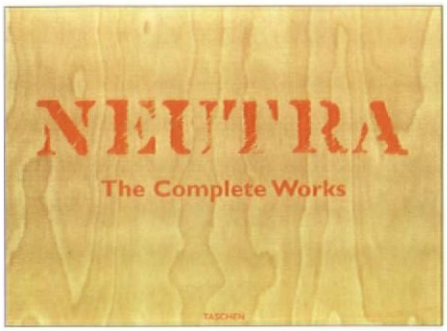


APOLLO & DIONYSUS

by Michael Webb



Richard Neutra: Complete Works

BARBARA MAC LAMPRECHT
TASCHEN, $150 HC

This massive, sumptuously illustrated volume admirably complements Thomas Hines' *Richard Neutra and the Search for Modern Architecture*, an insightful analysis that is sadly diminished by murky gray pictures. In contrast, Lamprecht's succinct overview is enhanced by over a thousand superbly reproduced images in color and crisp black and white, plus brief notes and redrawn plans for almost every building. An extraordinary production, it is the next best thing to owning a Neutra house, for it provides a visceral sense of structure and volume, texture and the play of light, capturing the architect's inventive variations on a few basic themes. The familiar masterworks are given their due, but nearly every page yields some unexpected delight.

Lamprecht's achievement is to compress the major themes of Neutra's career into a readable introduction and to find something thoughtful to say about nearly 300 houses and a hundred other buildings. The tone is brisk and informative, though she does allow herself a few rhetorical flourishes—such as her contrast of "Neutra's Apollo to Schindler's Dionysus; the former the verbose go-getter, the latter an articulate hippie; Schindler the collarless shirt, Neutra the wearer of ties; Schindler the shaper of space, Neutra the architect of systems; Schindler finding Eden, Neutra creating Utopia." For the most part, however, she allows the photos, new and old to provide the inspiration. One could quarrel with some of the art director's choices—inadequate coverage of the Lewin house, and some outdated color photos of the Kaufmann house—but overall the selection is inspired.

Industrial Design A-Z

CHARLOTTE & PETER FIELL
TASCHEN, $29.99 PB

Another of Taschen's jumbo-sized compilations by the authors of *1000 Chairs* and a six-volume history of 20th-century decorative arts. Unlike most encyclopedias of modern design, this one skips such familiar names as Mackintosh, Mollino, and Scarpa, to focus on enlightened manufacturers and the individuals who worked with them—such as Behrens with AEG, Rams with Braun, and Colombo with Kartell—fulfilling the modernist dream of bringing good design to the masses. It's curious that Aalto and Artek are missing, since their furniture offers a shining example of how to marry craft and industry, but with only 300 entries from over 150 years there are bound to be omissions. The guide is a masterpiece of compression and offers case histories of how such products as the telephone and typewriter evolved.

The Architecture of R.M. Schindler

ESSAYS BY MICHAEL DARLING, KURT G.F. HELFRICH, ELIZABETH A.T. SMITH, ROBERT SWEENEY AND RICHARD GUY WILSON
ABRAMS, $65 HC

This catalogue to the MOCA retrospective has been designed to express the sharp-elbowed, rough-edged inventiveness of the architect's work, which contrasts so strongly with the cool, sleek geometries of Neutra. The asymmetry of the chapter headings and unconventional typography, in combination with stylized drawings and faded period photos, draw you into a world that seems much older and edgier than the timeless minimalism of his rival. And yet, as the essays and images demonstrate, Schindler's is the voice that counts today. In his tilted and folded planes, interlocking volumes, collages of "cheap" materials, and furniture as an extension of structure, one sees a blueprint for the LA avant-garde over the past few decades. Schindler built far less than Neutra, and many fewer of those cash-strapped projects have been well maintained or restored. Thus, his work is more easily appreciated on a conceptual level, as a ferment of ideas imperfectly realized. One hopes that the exhibition will enlarge the constituency for Schindler and encourage the preservation of many shamefully neglected buildings. And, it builds anticipation for Judith Sheine's broader survey, to be published at year's end by Phaidon.

Schindler House

KATHRYN SMITH
ABRAMS, $22.95 PB

As Smith notes, Schindler was born in the same year (1887) as Le Corbusier, and she finds in the Kings Road house an even bolder expression of modernist principles than the Swiss master had achieved at that time. In fact, she calls it "the first modern house to be built in the world," and marvels that this happened "so far away from the international centers of intellectual ferment and artistic revolt—Paris, Berlin, and Moscow." The "what" and the "how" are explored in her riveting narrative, which is illustrated with contemporary documents, and new color photographs by Grant Mudford that bring a warm glow to this austere experiment.

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MOCA Retrospective
February 5–June 3, 2001
MOCA at California Plaza
(213) 621-2766 or www.MOCA-LA.org

Superflat
Through May 27, 2001
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Shifting Tides:
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May 26–August 19, 2001
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Conferences/Shows

WESTWEEK 2001
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March 28–29, 2001
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www.aiacc.org for information

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Milan, Italy
April 4-9, 2001

Sixth Annual LA Antiques Show
May 4–6, 2001
Barker Hanger, Santa Monica Airport
info: (310) 456-6846

AIA National Convention – Denver
May 17–19, 2001
www.aiaconvention2001.com
or (202) 626-7395

Lightfair International
Las Vegas, NV
May 30–June 1, 2001

Lectures

SCI-Arc and the Los Angeles Department of Cultural Affairs Series
7:30 pm @ Los Angeles Theater Center
514 South Spring Street, LA
Lectures begin at 7:30 pm and are free and open to the public. Info: www.sci-arc.edu

MARCH 28TH: Neutelings Riedijk Architects
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APRIL 11TH: Josep Lluis Mateo, Architect

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ENVIRONMENTAL DESIGN LECTURE SERIES
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Mark Rios, Rios Associates
April 17, 2001, 7:00 PM
Room 301, Otis College of Art and Design
9045 Lincoln Boulevard, Los Angeles

Dave Hickey, the "George H. Scanlon Foundation Lecture"
May 10, 2001, 7:00 pm
Silverscreen Theatre, Pacific Design Center
8687 Melrose Avenue, West Hollywood

CalArts Lecture Series
7:30 pm @ Side Street Live
400 South Main Street, Los Angeles
Info: (661) 253-7832

April 4, Femke Snelting
April 18, Julie Ault/Martin Beck
April 25, Susan Yelavich (Cooper-Hewitt)

Pacific Design Center Designer Lecture Series
Interiors of 18th Century France
April 4, 2001, 10 am
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How Designers use the Internet to Generate Business
Tony Dunne, Hautedecor
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Competitions, Awards & Programs

AIA Sunset Magazine 2001-2002 Western Home Awards
Entries Due: April 9, 2001
(650) 324-5632

National Preservation Honor Awards
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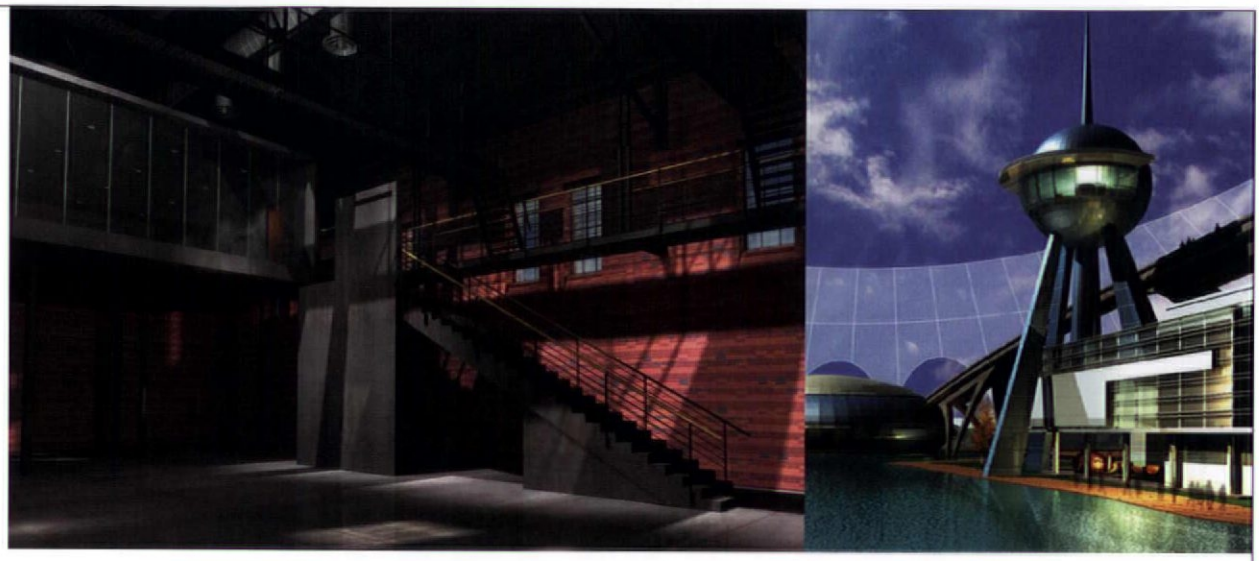

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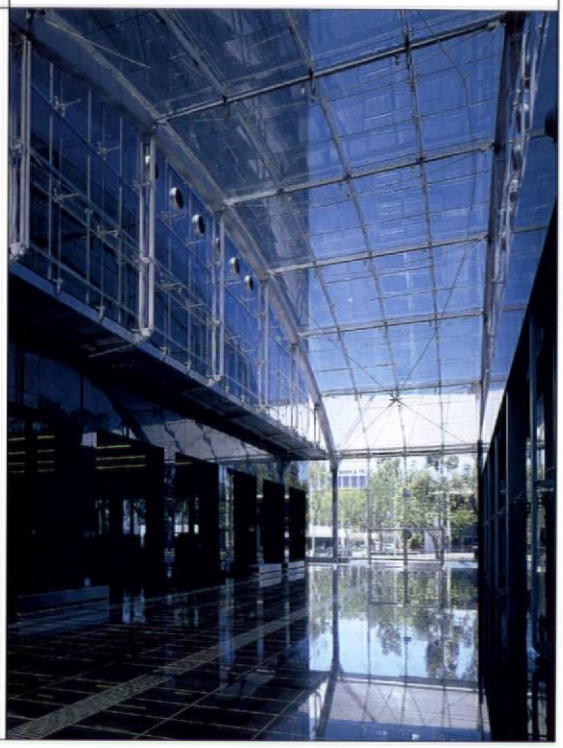

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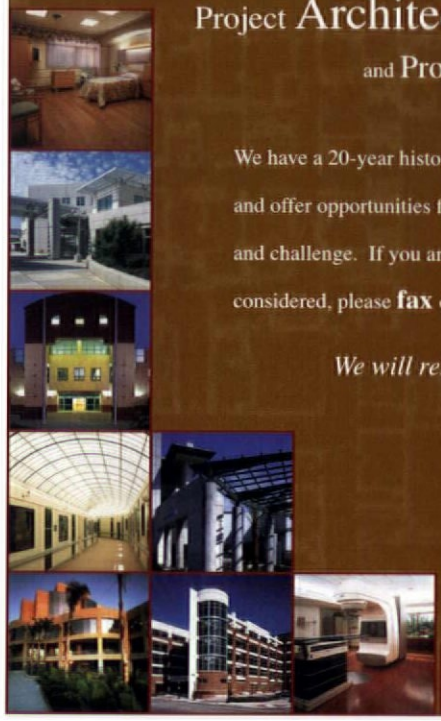

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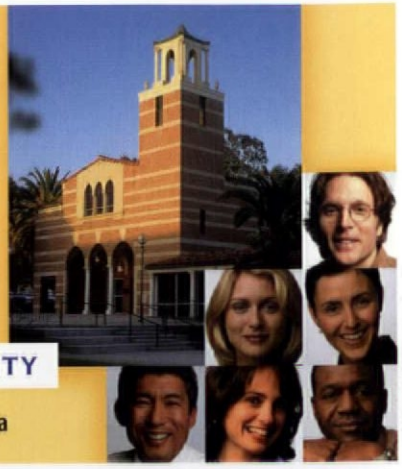

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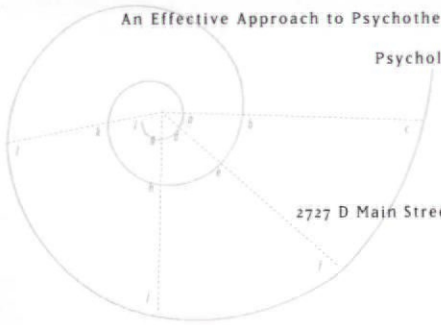

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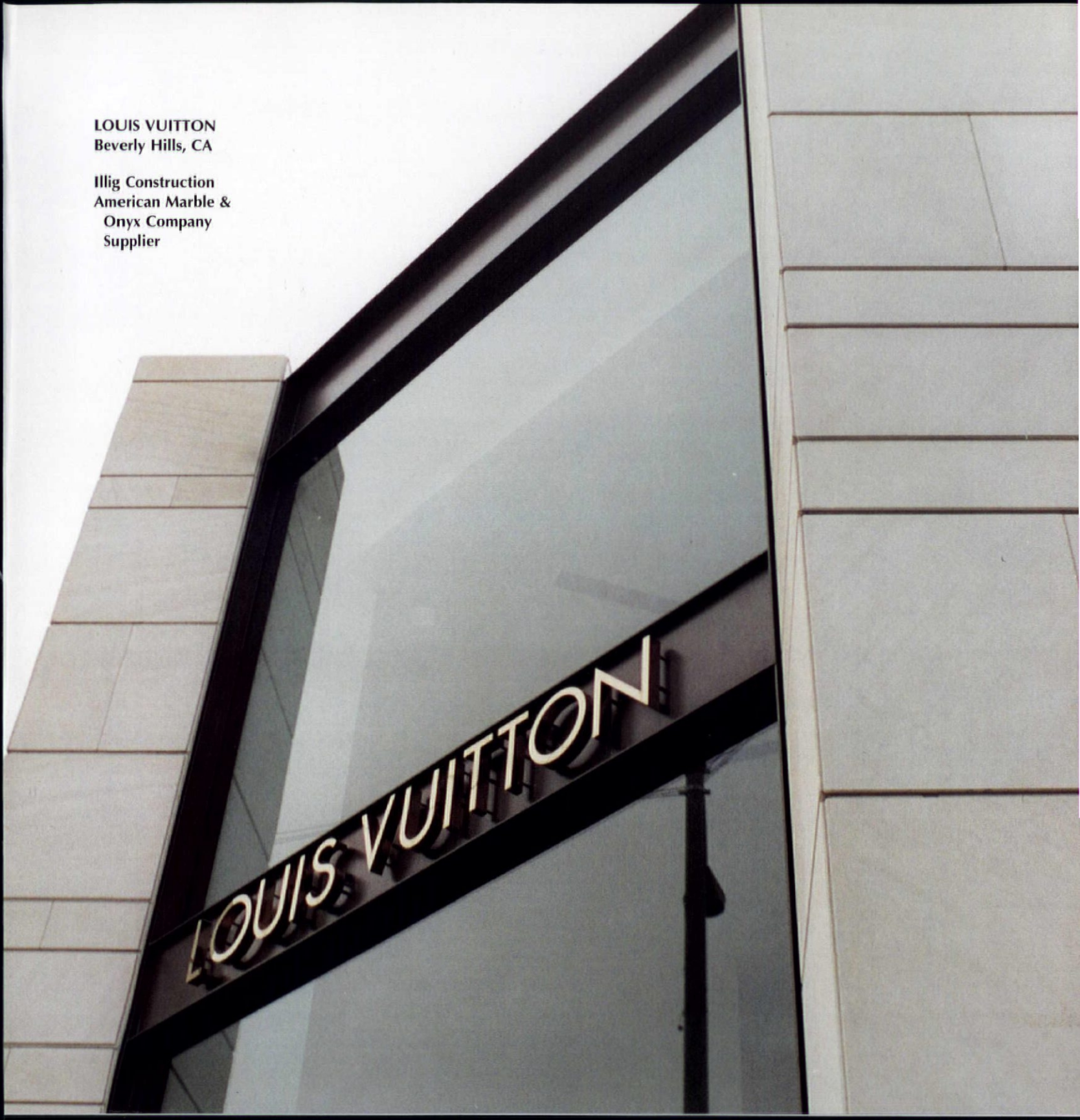

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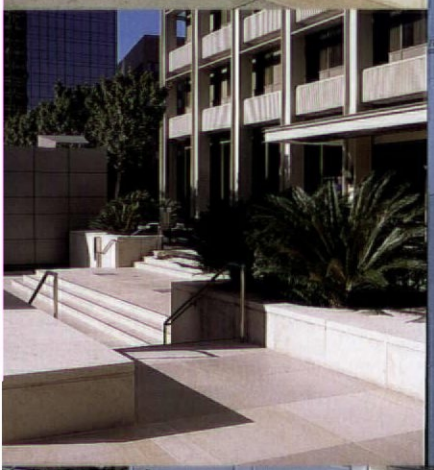

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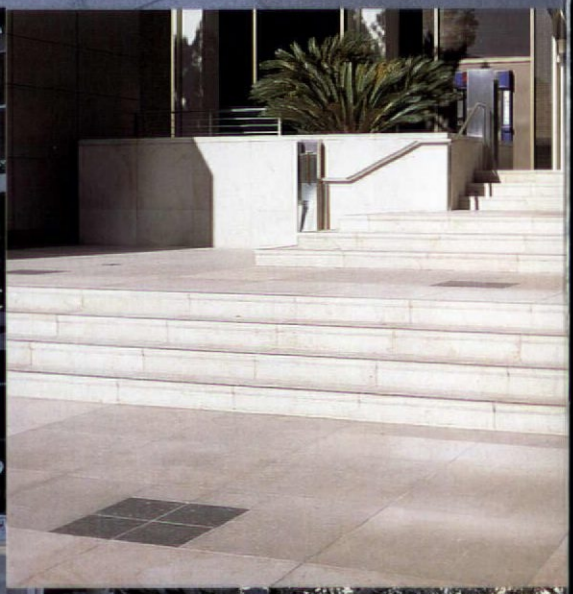

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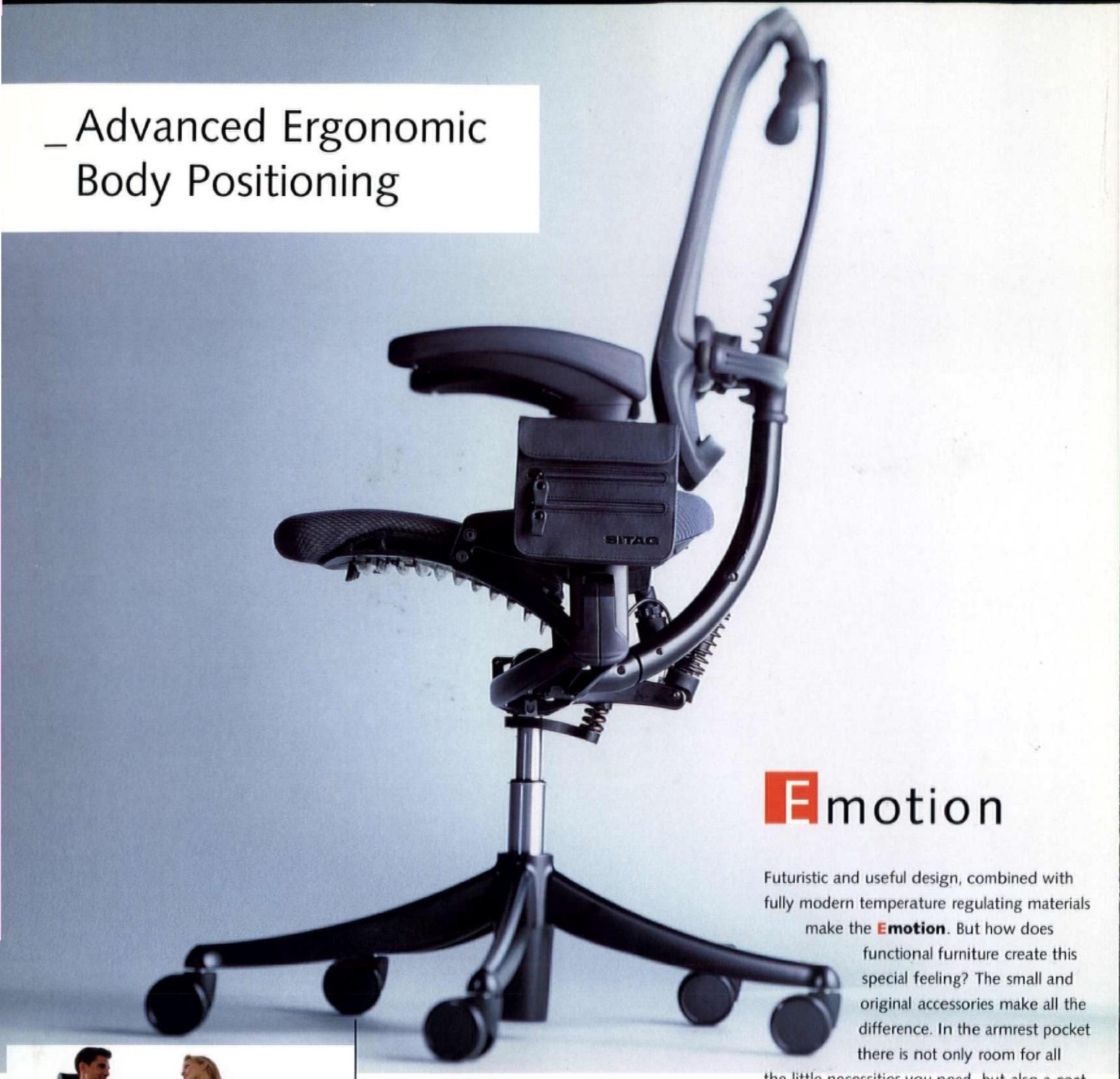

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